

Jack Kleinsinger

Presents

JAZZ

Monday

February 5th

At 8.00 PM

Zoot Sims

Joe Newman

Al Cohn

Bucky Pizzarelli

Dr. Lyn Christie

Bobby Rosengarden

Gene Bertonecini

At the Theatre

DeLys

Monday

March 5th At

8.00 PM

Milt Hinton

Pee Wee Erwin

Benny Morton

Phil Bodner

Al Casey

Cliff Leeman

121 Christopher Street

WA 4 8782

Tickets At

Box office \$4.00

Student - discount \$3.00

Good Evening ladies and gentlemen and welcome to Jazz At The DeLys. My name is Jack Kleinsinger, and it's my privilege to be serving as Producer and Master of Ceremonies for this monthly series of concerts that we call "The Return of the Jam Session".

Just before we began, we received word from Bucky Pizzarelli that he's trapped uptown taping the final $\frac{1}{2}$ hour of the Jack Paar TV show, but Bucky wants all his fans to know that he will be here for the second half of the concert, and he's going to swing twice as hard.

But right now, I'd like to get things underway by introducing the men who are going to provide the musical excitement and emotion that typified the legendary Jam Sessions that are such an important part of the history of Jazz.

On the guitar-- a talented young musician who first reached stardom as a child performer on the "Children's Hour" program. Since that time he has appeared with Benny Goodman, Buddy Rich, Gerry Mulligan, The Metropolitan Opera orchestra, accompanied Tony Bennett, appeared regularly on the Merv Griffin and Johnny Carson Tv shows.--Mr. Gene Bertoncini

Our next artist hails from Sydney Australia, and gave up a flourishing medical practice to enter music full time. Those who have heard him play are very happy about that decision. In addition to his Jazz skills, he has performed as principal bassist in the Westchester Philharmonic and the North Eastern Pennsylvania Philharmonic...

A big hand please for my Colorado roommate-- DR.LYN CHRISTIE.

Our next performer is a young, up and coming musician. I'd like you to give him a nice round of applause for encouragement, because I feel if he stays in the music business a little longer, he may just make it. Our drummer-- another Colorado roommate-- BOB ROSENGARDEN.

On Trumpet One of the nicest people in Jazz, a veteran of the Lionel Hampton and Count Basie orchestras, who in recent years has appeared with his own group regularly in clubs, concerts, schools, churches, festivals, and on radio and Tv both here and abroad. He took part in the first Jazz lecture concert presented in the New York City Public Schools, and is Pres. of Jazz Interactions, a non-profit organization working for the furtherance of Jazz musically and educationally.

Mr. Joe Newman

On tenor Saxophone - a great soloist, composer, and arranger who is the recipient of tony awards for the Ann Bancroft TV Special, and last years Gershwin Special w. Jack Lemmon and Ethel Merman-- a veteran of the famed Woody Herman 4 Brothers Sax Section -- arranger for artists such as Andy Williams, Ray Charles, Sarah Vaughan and many others, and composer of many Jazz standards-- the multi talented-- AL COHN

FINALLY-- What can you say about someone who is truly a legend in their own time. He's played everywhere and with everyone. One of the most popular Jazz musicians in the ^{WORLD} ~~work~~ today. The man without whom no Jam session could ever be complete-- the fabulous -- MR. ZOOT SIMS

NY Times--Wed.
Feb 7, 1973

JAZZ SERIES 'PILOT' LIFTS FANS' HOPES

Sextet Opens Strongly for
Projected de Lys Shows

By JOHN S. WILSON

A projected series of monthly jazz concerts at the Theater de Lys got off to a promising start Monday night before a friendly, attentive audience that more than filled the small theater.

Initially, the concert developed in pleasant but mundane fashion as a sextet of familiar musicians - about - town - Al Cohn and Zoot Sims, saxophones; Joe Newman, trumpet (limping with a cane as a result of spirited basketball playing); Gene Bertoncini, guitar; Lyn Christie, bass, and Bobby Rosengarden, drums - played the customary set of a pair of ensemble numbers, ballad solos all around and an ensemble finale.

Despite the high caliber of the horn men, the most interesting playing came from Mr. Bertoncini, who stroked out rhythm chords on his guitar with an obvious sense of joy and created a particularly beautifully shaded solo on "What Are You Doing the Rest of My Life?"

The second half, however, produced a kaleidoscopic sense of excitement as one impressive performance followed another. It began in low-keyed fashion with a pair of unaccompanied guitar solos by Bucky Pizzarelli and an exquisitely balanced guitar duet by Mr. Pizzarelli and Mr. Bertoncini. It built with a clarinet solo by the legendary but rarely seen reed virtuoso, Phil Bodner, who spends virtually all his time in recording studios, and an unusually thoughtful performance by Mr. Newman of "Ode to Billie Joe," a tune that is a particular favorite of his.

It wound up with a tremendously vital, driving attack by the full ensemble on "After You've Gone" in which Mr. Sims set such a dazzling pace with a boiling, bubbling solo on soprano saxophone that every soloist who followed him seemed to be rising to his challenge. Some of the most interesting rising came from Mr. Bodner, whose solo was laced with echoes of Benny Goodman in his heyday.

DAILY NEWS, WEDNESDAY, FEBRUARY 7, 1973

Jazz at de Lys A Cliche Thing

Jazz, as all genuine art, has had to constantly seek new codes of expression over the years in order to maintain the high degree of respect it has attained.

Failure on the part of the exponents of jazz to continue to create fresh, new ideas and forms ultimately leads to the point where the music has little meaning.

Such was the case Monday night during "Jazz at the Theater de Lys" in Greenwich Village.

With the exception of bassist Dr. Lyn Christie, an Australian physician, the performing jazzmen fell short of their reputation and potential.

Cliches and Gimmicks

Instead, the seasoned players used every cliché and gimmick they could think of to deceive the receptive audience into believing that it was actually hearing swinging and lively sounds.

The jazzmen were: Zoot Sims and Al Cohn, tenor saxophones; Bucky Pizzarelli and Gene Bertoncini guitars; Joe Newman, trumpet; Bobby Rosengarden, drums, and Phil Bodner, clarinet.

For the young listeners in the audience hearing the groups renditions of "Li'l Darlin'," "Walk-in'," "Rest of Your Life" and "Ode to Billie Joe," the two-hour performance seemed rewarding. If only they had known.

However, for those with any real listening experience, the concert was pure 1930 vaudeville, particularly when Rosengarden blew a policeman's whistle during his drum solo.

Superb Technique

Christie, a genius with superb technique and lots of new ideas, offered a remarkable version of "Night in Tunisia."

He showed great skill and dexterity, with a deep feeling for the blues, as he bowed his way through the complexities of Dizzy Gillespie's bebop tune.

Unfortunately, jazz has suffered numerous setbacks in the last 10 years. And after listening to that group of tired musicians, there is no wonder.

—Hugh Wyatt

Jam session at Theater De Lys

Jack Kleinsinger will present the first of a contemplated series of jam sessions at the Theater De Lys, 121 Christopher Streets in the Village on Feb. 5, at 8 p.m.

Kleinsinger's initial show will consist of six of the nation's most accomplished jazz soloists: Al Cohn and Zoot Sims at the saxes are former members of Woody Herman's Band of the 40's; Joe Newman on trumpet is a veteran of Count Basie, Lionel Hampton, etc.; Buddy Pizzarelli is Benny Goodman's guitarist when the Goodman band performs in New York. He has also appeared at many other jazz festivals.

Dr. Lyn Christie at bass was a medical doctor, born in Australia, before switching full time to music. He has appeared with symphony orchestras throughout the country and is also an accomplished classical bassist.

Bobby Rosengarden on drums is the musical director for the Dick Cavett television show.

The jam session heralding the inaugural performance of "Jazz at the de Lys," will run approximately two hours.

Reserved seat prices are \$4 and are now available at the box-office of the theater at 121 Christopher St. For further information, call (212) WA 4-8782.

The Lively arts

Concert, The Burns Avenue Recorder Consort, 8:15, Burns Venue School, Hicksville.

Lecture and demonstration, "Hypnosis," 8, Baldwin Library.

Mail all items to Lively Arts, Long Island Press, Press Building, Jamaica, N.Y. 11404.

Hitler's works sell cheap

MUNICH (AP)—A West German weekly newspaper advertisement offered a limited edition of paintings by Adolph Hitler, sketches and watercolors done during World War I. The price for the set of seven reproductions was \$27.

Look 15 LADIES
PRESS
JAN. 15 - P. 14

1/12 - NY POST



Zoot Sims, jazz sax star, will play in a jam session heralding the start of "Jazz At The Theater De Lys" beginning Feb. 5 at 8 p.m. Others on bill: Al Cohn, Joe Newman, Buddy Pizzarelli, Dr. Lyn Christie, Bobby Rosengarden.

GOING OUT Guide

FOUR IN HAND The Cleveland Quartet is a house string group at the State University at Buffalo and is playing Carnegie Recital Hall, 57th Street and Seventh Avenue (CI 7-7459), at 8 tonight. It is not to be confused with the Cleveland Orchestra, which outnumbers it, plays Carnegie Hall downstairs tonight and tomorrow night and, unlike the quartet, comes from Cleveland.

The Cleveland Quartet started out as the resident string group of the Cleveland Institute of Music in 1969, but in 1971 took the same role at Buffalo, replacing the Budapest String Quartet but retaining the name it entered life with. Now it is to be the quid pro quo for the visiting Berlin String Quartet and will visit East Berlin and East Germany from April 8 to 19. But first it will give three Carnegie recitals, restricting its menu at each to works by Mendelssohn, Haydn and Beethoven. Admission, \$3.

COME SEVEN Tonight, the Thad Jones-Mel Lewis Jazz Band marks the seventh year of Monday performing at the Village Vanguard, 178 Seventh Avenue South, near 11th Street (AL 5-4037). The 17-piece band begin rousing the traditionally quiet night of show business on the first Monday of February, 1966. The Van-

guard, which ranks among the elders of New York nightclubbery, produces jazz seven nights a week in its dark downstairs premises, basically a place to come and listen (and drink) rather than a bolte for chatter. Admission is \$3.50 and the only other requirement is to buy one item, hard or soft drink, sandwich or coffee. The band will celebrate its seventh birthday by doing what it has been doing all along—making with the music.

JAZZ The Theater De Lys, 121 Christopher Street (WA 4-8782), is a regular stage house, currently running "From Berlin to Broadway," a cornucopia of Kurt Weill music. The show takes Mondays off, which usually means that the theater is empty. Tonight at 8, however, the joint, if all goes according to plan, will be jumping. Jack Kleinsinger, a lawyer and jazz buff (there seems to be an inexplicable empathy between the two arts), is filling the stage with a half dozen or so jazz pros for a two-hour session. The performers are Al Cohn and Zoot Sims, sax; Joe Newman, trumpet; Bucky Pizzarelli, guitar; Dr. Lyn Christie, bass; Bobby Rosengarden, drums; Gene Bertoni, guitar. Admission, \$4. A similar show is planned probably for March.





Is Jazz Comeback Really On?

By PETER LEVINSON

Last summer critic Albert Goldman called jazz "The art of the city, especially New York City, where more jazzmen have lived and suffered and blown their souls than in all the other cities in the world combined." And it was last July that the New York public supported George Wein's first annual "Newport Jazz Festival in New York" to such an extent that since then there has been continuous dialogue about a so called "jazz resurgence." The festival's success, the diversity of its audiences and their age range provided vivid testimony of the strength of the trend.

I first became aware of the renewed interest in jazz while publicizing a concert tour of major artists through midwestern cities for CTI, a record company whose foundation is built upon recording and selling jazz with bite, taste and commercial knowhow. It is headed by Creed Taylor, a resoundingly successful producer of jazz recordings since the mid-1950s. Sellout houses in Chicago, Detroit, Cincinnati and Cleveland, with a predominance of youth on hand, proved that the music was making its mark again, that people could come out and support contemporary artists like Freddie Hubbard, Grover Washington Jr., George Benson and others of similar stature.

Big Names Help

Through the success of this concert tour and the fact that jazz personalities such as Herbie Mann, Miles Davis, Quincy Jones, Les McCann, Eddie Harris, and even Stan Kenton started showing up on the recording industry's trade magazines charts of best selling albums, proved to many that the trend had decided substance.

It soon became common to hear talk of truly widespread acceptance for jazz, paralleling the high level of interest the music evoked in the 1950s. Some even ventured the possibility that the current resurgence might top in intensity the Swing Era, the period extending from 1935-1945 when the jazz oriented big bands held sway and names like Goodman, Shaw, Miller, Basie, Krupa, James were familiar to most Americans.

It would seem George Wein's Newport in New York, where he presented such luminaries as Ellington, Getz, Adderley, Peterson, Brubeck, Mulligan, Desmond, Evans, Rollins, etc., was in fact the trigger mechanism and prelude to that which has taken place since. The tasteful presentation of a wide spectrum of jazz—in the right settings—and, most of all, the receptivity of the audience and press gave heart to those who would venture into jazz once again.

Like the Old Days

Since the Newport Festival's success, jazz clubs and jazz concerts have been flourishing in a manner reminiscent of the late 1950s. Even the venerable Half Note Club, that survived the '60s when jazz took such a tumultuous dive into disfavor, decided to move its headquarters uptown to provide a haven for the major names of the idiom to perform.

But is there in reality a "jazz resurgence" taking place? Or rather is this new interest due to more of a recognition within the arts of the significant achievements of the past, a condition that has pervaded the arts ever since the Recession began and has been labeled under the general title of "nostalgia?"

In the 1950s Dave Brubeck, Gerry Mulligan, Paul Desmond, Stan Getz, Dizzy Gillespie, Miles Davis, et al, were in their late twenties or early thirties. They have stood the test of time and continue to be important draws in personal appearances. However, if the jazz idiom is to grow and embrace the youth market that it did 20 years ago, new and startling musicians of the likes of Chick Corea, Larry Coryell, Pharoah Sanders, Gary Bur-

ton, Tony Williams, John McLaughlin and Herbie Hancock must form a hard nucleus to bring forth a new youth cult that truly understands and appreciates America's only true musical art form.

In the past decade youth fervently supported rock music heavily saturated with electronic instruments. This music sounded the anthem of a new and different generation who questioned society's longheld beliefs on war, sex, drugs, and the moral and social responsibilities of youth.

There are many who feel that if Henry Kissinger's peace attempts bring real fruition there will be a decided change in pop music that will enhance the importance of jazz. Certainly it is true that rock music has undergone change toward more quiet and diversified sounds since the acid rock that emerged from San Francisco in 1967 which led to an overly violent kind of rock.

Aiding the Cause

Locally, the success of Billy Taylor's "Jazzmobile" program in high schools and grammar schools of the New York area including workshop on weekends to indoctrinate young people into jazz; and nationally, Woody Herman with his high school and college seminars and George Wein with his recent affiliation with the National Tea Council for the sponsorship of groups from

around the country who will audition to appear at next summer's Newport Jazz Festival, are other significant developments leading to the furthering of the idiom.

Then there is Jack Kleinsinger's new series, "Jazz at the De Lys," tried last week at the Theater De Lys, the off-Broadway legit house on Christopher St. Kleinsinger is preparing a succession of oldstyle jam sessions the first of which included such heavyweights as Al Cohn and Zoot Sims, Joe Newman, Buddy Pizzarello, Dr. Lyn Christie and Bobby Rosengarden.

For only through a perpetuation of the idiom, going in new directions with new time signatures, new instruments, and new types of sounds will jazz reach full flavor again. Right now jazz has its greatest opportunity for advancement and association with young people. I would relish the statement of one young person who observed to me recently, "Rock is the music of my generation. But I never for the slightest moment thought that rock music and its musicians had any of the sophistication associated with jazz."

(Peter Levinson is a fervent observer of the jazz scene and has a public relations firm which handles several important jazz figures.)

The Return of the Jazz Season is the title of a new series set for the first Friday of each month at New York's Theater De Lys. It kicks off Feb. 15 with a lineup of Joe Newman, Al Cohn, Zoot Sims, Rocky Pizzarello, Lyn Christie and Bobby Rosengarden (plus surprise guests). Producer is Jack Kleinsinger, a jazz loving attorney. His March 5 team is scheduled to be Eric Wee, Ernie Bennie Morton, Phil Bodan (playing "Cherokee"), Al Casey, Milt Hinton and Cliff Leeman.

DOWNBEAT
MAGAZINE

SECOND HALF

* Announce March 5 concert-- PeeWee Erwin, Dick Hyman, Dicky Welles,
Al Casey, Milt Hinton, Phil Bodner
& Cliff Leeman

House lights on-- introduce Cliff Leeman, Milt H.....

*Bucky--

w. Gene

--Introduce Phil Bodner-- (1 number)

--all--

